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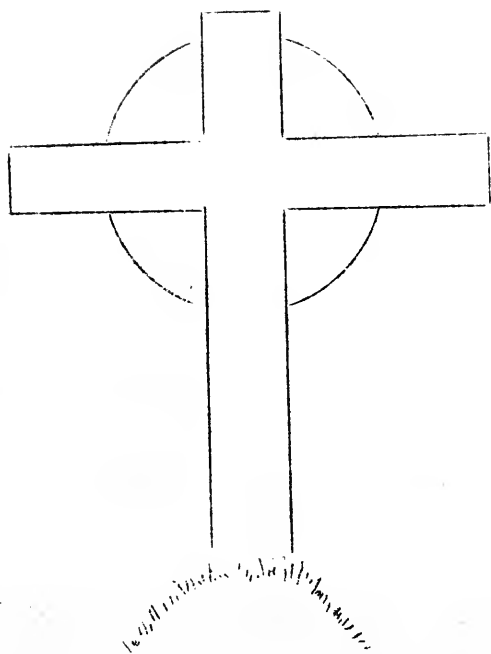
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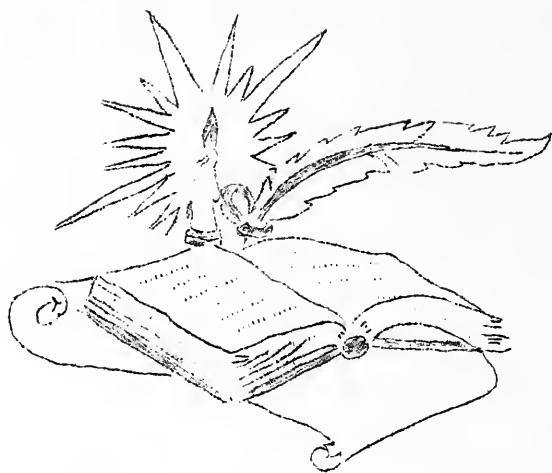
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ED MOODY

JANUARY 8 1977



TWO GREAT ANCESTORS OF AMERICAN SQUARE DANCING

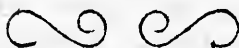
by DR. WILLIAM LITCHMAN

ENGLAND

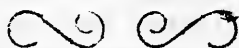
Perhaps the most under-rated contribution of English Society and culture to the rest of the world has been in the area of dance. We all know about the contributions in literature and colonization as well as politics but there is no country in the western world which has not been affected by the English country dance.

The English country dance was first a dance of the people and just when it was first practiced by those people is very difficult to say. We can only really say that it became popular enough with the gentry and others in power to begin to be mentioned in printed sources about 150 years prior to the first publication on the country dance. The first country dance book was John Playford's "English Dancing Master", published in

1651 and that began a long history of recorded dances. First, John Playford's, then many, many others, over a period of time extending from the first book right down to the present day have been published because the English country dance is still being danced today very much the way it was danced so many years ago.



However, to trace the real beginnings of the English contribution to the American folk dance, we must go back burthier in history.....very much further. The Sword dance and the Morris dance are both related to the English country dance and are much older. In fact the Sword dance could be as old as the beginnings of the iron age in Britain (about 200 B.C.). It is not really known how old the Sword and Morris dances are, for obvious reasons, but old they are. The relationships between all of these kinds of dances are sometimes not too obvious but many of the movements of modern square dancing can be seen in these very old dances. Figures such as do-sa-do or the hey are commonly done in the Morris dance and these figures and the formations in which they are done are directly related to the country dance.



The country dance is the form which would be most familiar to most people and is the kind of dancing which set Europe on fire during the 17th and 18th centuries. It was during this time that the dance was exported to all of the countries of Europe and to America as well. During this time, America was being populated rapidly by emigration from the "old country" and the dances came with the settlers. In addition to this natural transfer of culture, the English were becoming more and more dominant in world affairs during this time period so that other countries began to adopt the styles and customs of the English very much as American styles and customs have been exported throughout the world during the 20th century. Such an emphasis on English culture

meant that almost everyone was being exposed to the dances of the English, including the country dance.



The country dance is generally thought of as a longways (contra) type of dance with men in one line and the women in the other. Actually, the English danced in many formations, including the square, but the country dance developed throughout this time period into almost exclusively the longways type. This is the kind of dance which impressed Europe and America so much and which is still being danced all over the world, including America, though primarily the contra is centered in New England in this country.



The figures and evolutions of the country dance are still danced today in many cases just as they were 300 years ago. For example, the right and left through (with small changes), the hey, the grand square, stars, circles, and the back-to-back (do-sa-do) are still included today in our modern squares as well as the contra dances. Although we may think that many of our "modern" square dance figures are new to our generation, it might surprise you to realize that the "ocean-wave" was a popular figure in country dances in England 250 years ago.



Throughout the years, especially the early years, England has provided America with many of its dances. The square dance has been indirectly affected through the French and the contra dance has its direct ancestry in the English longways. How fortunate we are to still enjoy these fascinating dances.

THE FRENCH CONNECTION

The French were particular friends of the Americans during a very trying time; that is, the American

Revolution. In fact, during that time, almost anything French was considered very chic. The effect of the French on American culture was as pronounced then as the effect of the English or, in fact, almost anything foreign is now. The French had brought the English country dance to France, especially the French court, many years prior to the American Revolution. However, as the popular tale goes, the French were unable to dance the English dances the way they should be danced simply because the architecture of France was not English enough. French houses were almost always built on the basis of a small square rather than with the large assembly rooms of the English. Therefore, the English country dance formation, which was primarily the longways, had to be abandoned. The French created a new dance using the old English figures but forsaking the English progression. The French invented the cotillion. This dance was first performed by two couples facing one another and performing the intricate figures of the English dance, such as stars, circles, the right and left thru, and others. Then, as time progressed, the dancers forced a second change upon the dance by insisting that a second pair of couples dance with them so that the four couples formed the four sides of a square. In this way, two couples could perform a figure or set of figures and then the other two couples could do the same thing while the first two couples rested. The dance became very popular and was exported right back to England as a new dance, and the English loved it. This dance formation was also, naturally, exported to America both from the English and from the French.



In the natural progression of things, the French cotillion became more and more complicated, and as America expanded to the West, the dancing, outside of the large population centers of the East, found that they could no longer keep up with all of the latest developments brought to America by our foreign visitors. Those whose busy schedules of trying to live on the frontier or in the small rural by-ways of America found that

they could not attend the Balls and dances with any regularity. Sophisticated dancers and teachers were continually inventing new dances and combinations of the old figures so that whenever our rural Americans came to a dance, he was confronted with such an amazing array of new material that he could not hope to keep up or to remember everything until the next dance he happened to attend. Such a condition forced the dance managers and leaders, particularly the musicians who played for dances in the countryside, to begin to prompt the dance steps as they were to be done while the music was playing. This marked the beginnings of calling and the caller-musician was the only person in the hall who actually had to remember all of the steps for each dance. The others could depend on his memory and his playing skills to bring them the entertainment that they desired. These first beginnings of calling may have come about as early as 1820 or 1830 in New England and slowly spread throughout the rest of rural America during the remainder of the first half of the nineteenth century. Eventually, of course, the caller began to bring in other skills in order to entertain the dancers, such as rhyming patter and the singing chant which characterizes the modernday caller of square dances.



The Cotillion is of historical importance, for it preceded the Quadrille, and the Quadrille dance figures and square formations were blended into today's square dance. We have anglicized the word "Cotillion" and added the letter "i", making the word "Cotillion" which came to mean a whole evening's dancing, or a "Fancy Dress Ball".

The contributions of the French to our dances are most important, and without this ancestry, we would be without our beloved square dance, the dance which has kept generations entertained and which, even today, is still considered our national dance.

VIEWPOINT

by CONSTANCE E. RAND



I'm sure I am not the first person to reach the point of writing you about a growing dissatisfaction about square dancing.

I'm sure that the tide has gone too far for my small protest to turn it back. However - IF the general dancing public were polled, you might find a surprising number of people who share our view.

We feel that the callers have become a hierarchy - (dictionary - government by an elite group) that in essence, says, 'keep up or get out!'

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In your own protected position of eminence you are not going to be aware of this, I'm sure, from what I hear, that you are probably a very nice person, but your circumstances would automatically protect you from what the, you might say, "cold turkey" participant experiences.

Just walking into a hall to dance - having begun with Ralph Page some 30 years ago - we note some sad changes. A caller is no longer the paid servant of the one who laid down his good money for a pleasant evening.

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The caller, by his inflexible and inconsistent approach to programming is King Of The Castle. We are attending a workshop each week out of consideration for our fellow dancers.

But - we do have a life to live other than square dancing and would like to view the dancing as an opportunity for pure pleasurable release from everyday tensions.

The trend for more and more and more and more frenetically designed calls are turning square "dancing" in to a square military drill - a close-order drill.

Where did the dancing?

Where is the time for graceful float from one figure to another?

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Becoming familiar with a routine allows for pleasurable anticipation and confident expectation of the hand that will be ready to meet yours - instead of the uncertain fumbling in midair because not everyone is certain yet how the figure goes.

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Drill. That word, however referred to, strikes a chill into the hearts of most people. When applied to square dancing will, eventually, cool off the most ardent.

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Square dancing, we feel, is an incidental in life. We appreciate the organizational effort involved but also know that among the hierarchy it is well rewarded.

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The club level efforts deserve praise but, as clubs, they are the only source of force that can be used to bring things into line.

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We dancers are humans and insist on being considered as such. We are not automaton to be wound up too tight or too fast, or too long. Some tips last one half hour. One could speak to a club president - but that's not where the trouble is. One needs to go to the source of the problem - the caller who thinks he is indispensable and above criticism. Perhaps if he read this he'd know he is not.

As an experienced public performer as a pianist, I am aware that one aims to please the public or there is no public.

Pass the word?

(From The New England Square Dance Caller, December, '76)

REPORT FROM

NEW ZEALAND



Having just returned from the American 25th National Square Dance Convention (which by the way was attended by 30,730 dancers from every State in the Union plus Canadians and representatives from 13 overseas countries) we are more determined than ever to ensure our style of dancing stays the way it should be - Sets in Order. After seeing umpteen different styles danced on the open floor including - "whirling dervishes", "highland flingers" "grab and stompers" "the twirling madman", "the high kickers" and all sorts of other "uncouth" styles along with the normal acceptable style, we realize that "mixing" styles can be dangerous and harmful to the activity.

We had a conversation with someone who probably

kicks as high as anyone on any dance floor and who adds all the gimmicky things possible while dancing and we asked "Why?" The answer given was "I'm bored!" We asked "Do you dance Rounds?" "No". "Well, maybe Contras?" "No I just square dance three nights a week".

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Bo Bored from dancing three nights each week. I wonder why? We have always found that one needs a well rounded program and it must include Squares, Rounds and Contras. One of the things that makes a dancer bored is "sameness", and style will not overcome this.

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We also found to our disgust that few dancers Swing anymore. They are just too busy doing the "Senior Citizens Walk" up to the middle and back or they have not been taught how to swing. One can only suppose that with near 40,000 dancers in attendance one must expect 20,000 different "styles".

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If a National is to be truly National, some Sound Advice must be given to all who register.

Let's do our own thing the right way, because the rest of the world is obviously doing it's own thing and in many cases it's a complete and utter shambles.

Art's Column
Cathedral Chimes, N.Z.

After all, things are about equal. The thin man has more to laugh about, but the fat man has more to laugh with.

To get maximum attention, it's hard to beat a good, big mistake!

GUEST

EDITORIAL



We are entering the Bicentennial year plus one; the beginning of the tricentennial or, perhaps better said, the New Year of 1977. Regardless, we enter a new era, an era hopefully, when we can inventory the past, while looking forward and planning for the future.

Looking over the past it just seems as if in some areas there has been too much "haste". Beginners are not being taught the Basics properly, which shows up later on, as the new dancers enter the club. Some areas are in trouble because of the caller-teacher "haste" in attempting to make one year dancers equal to those who have been dancing for five years or more. A most impossible task.

We need to slow down the process, which is a real challenge. There is a great need to conserve our "resources" (new dancers). We cannot expect to grow in numbers if our dropouts outnumber the new dancers entering the program. The experienced dancers are receiving more attention than is really needed, to the detriment of the beginner. The experienced dancer can shift for themselves and find their level of interest much better than the new dancer. This is not to say we should abandon the experienced dancer. Far from it. We just need to rearrange our priorities to ensure continuity.

Hopefully, this year we will look hard and carefully at our priorities. We have a good product but it needs a slow process of development. Slow down the "haste" of innovations. Change does not insure success. To live dangerously can be killing. "Slow down and live". It's more fun!

CHARLIE BALDWIN

A BICENTENNIAL BALL



Held in the Virginia Room, Williamsburg Lodge, Williamsburg, Va. Saturday, November 20, 1976. Program courtesy Glenn & Evelyn Bannerman.

DANCE CARD

1. Minuet (1735, 1772)
2. Love In a Village (1795)
3. La Belle Catherine (178-)
4. The Successful Campaign (1780)
5. Stoney Point (1780)
6. Six-Hand Reel (1783)
7. Fisher's Hornpipe (1788)
8. Marlbrook Cotillion (1808)
9. Soldier's Joy (1783)
10. Virginia Reel (1801)
11. St. Patrick's Day (1783)
12. The Young Widdow (1788)
13. The Dusty Miller (1783)
14. The Irish Wash Woman (1793)
15. Miss Moore's Rant (1780)
16. Minuet (1735, 1772)

At 10:00 p.m. the following supper was served:

Throughout the Evening:

Hot Spiced Cider - Spirits at the Bar Extra

Page 4 of the program contains the following quotes:

February 1765, Annapolis, Md.

On Monday, the 5th of February, a very merry set of gentlemen had a commodious tent erected on the ice between the town and Greensbury's Point, where they had an elegant dinner, etc. and in the afternoon diverted themselves with dancing of reels on skates, and divers other amusements. (Maryland Gazette)

December 1785, Blandfield, Virginia

Tonight I had the honor of Mrs. Hopper for a partner in country dances. The reels, cotillions, etc. you dance with anybody you please, by which means you have an opportunity of making love to any lady you please. I danced with all the belles in the room at different times, and admire the reels amazingly, especially the six-handed ones. (Robert Hunter, Quebec to Carolina)

August 1774, Westmoreland Co. Va.

Still stormy - a true August Northeaster, as we call it in Cohansie. Ben is in a wonderful FLUSTER lest he shall have no company tomorrow at the Dance. But blow high, blow low, he need not be afraid: Virginians are of genuine Blood - they will dance or die!

(Philip Fithian, Journal and Letters)

October 1783, New Haven, Conn.

We put up at the coffeehouse. Hearing of an assembly, I made John dress my hair and walked there in my boots and greatcoat. The ladies are perfectly free and easy in their manners. You get acquainted with them immediately. At ten we retired to a refreshment room where tea, coffee, and an elegant cold supper was prepared. At eleven we went into the ballroom and danced cotillions, jigs, and Scotch reels till one o'clock in the morning. (Robert Hunter, Quebec to Carolina)

Late 1780, Newport, Rhode Island

The favorite dance of the moment was "Stony Point" because of the recent successful, storming by General Wayne. The soft light from silver candelabra was reflected in beautiful mirrors as Washington opened the ball with the beautiful Miss (Peggy) Champlin. Rochambeau, and his suite took the instruments and played the dance selected by the partner of General Washington, "A Successful Campaign", followed by "Pea Straw", "I'll be married in My Old Clothes", and "Boston's Delight" in honor of guests from that city.

(Ralph Page, quoting an eyewitness in Square Dancing Magazine)

The Ball was Co-chaired by Leland B. & Gail C. Tichnor

Politicians are like old trousers: they come clean in hot water.

WORD FROM

SKANDIA



Skandia Folkdance Society's stated purposes are to "preserve the traditional dances of Scandinavian origin; to conduct educational programs and activities which will promulgate knowledge of and promote interest in this folk art form; to provide accurate and competent instruction in traditional Scandinavian dancing; and to foster the use of authentic Scandinavian music both live and recorded.

For an organization with such lofty objectives, one could hardly have asked for a better year than that of our nation's Bicentennial. For the opportunity for firsthand contact with tradition-bearers from Skandia's cultural source-lands afforded in 1976, is not likely ever to be matched. Close to 100 folk artists in music, dance, and song, visited Seattle, and were seen, listened to, danced to, and danced with, by a great share of Skandia's membership.

Diplomatically, the crowned heads of Denmark, Norway, and Sweden all visited Seattle during the year, and for the Norwegian and Swedish kings, Skandia folk-dancers and fiddlers gave "command performances". Anne-Charlotte Harvey, the most noted singer of Scandinavian immigrant songs in America, performed at the University of Washington, along with Skandia dancers and musicians, and was very impressed with the quality and diversity of Nordic folk talent here.

But that was only the beginning. Sigbjørn Bernhoft

Osa, Norway's most famous fiddler, was here last spring with a troupe of seven Hardanger-fiddlers and dancers. In the fall another great Norwegian fiddler, Hans Brimi from Gudbrandsdal, together with fine accordionist Jan Faulstad, played virtually without stop for an unforgettable 2nd Friday Skandia dance.



The largest assemblage of Scandinavian musicians and dancers ever to visit America came to Seattle for the Bicentennial Nordic Festival in July. Sponsored by the prestigious Smithsonian Institution, this incredible entourage - 62 persons in all - featured 16 performers from Finland, 15 from Sweden, 15 from Denmark, 8 from Norway, 5 from the Faroe Islands, and 3 from Iceland. The weekend-long "Nordic Folklore Days" in which Skandia members played the primary organizational role, will not soon be forgotten by the thousands of visitors who flocked to Seattle Center and Marymoor Park to take part in the Midsommarfest and other activities.

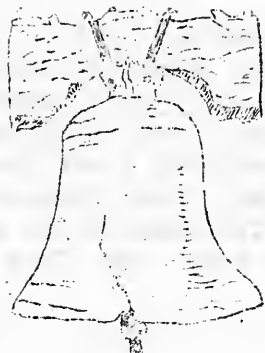


Coincident with the appearance of the Smithsonian-sponsored performers, was a visit to Seattle by two dozen folkdancers and a pair of fiddlers from the Philo choras dance society of Uppsala, Sweden. They not only performed, but conducted two splendid workshops in Swedish ethnic dances, thereby adding valuable material to Skandia's repertoire of authentic Old Country dances.



So 1976 was a grand year indeed, one which alrwyady has shown evidence of instilling a finer-honed interest in the Nordic Cultural heritage upon which Skandia Folk dance Society was built. You might call it "Viking Ventures in Reverse"!

From "GJALLARHORN" The Voice of Skandia Folkdance Society, Seattle, Wash.
Special Year-End Issue - December, 1976



REELS & RIGADOONS

Noah Webster and the Comte de Moustier do it. Thomas Jefferson's daughter Patsy does it (from 10 a.m. to 1 p.m. every other day), Even the Shakers and the Iroquois do it. As soon as the states began lifting their wartime measures against all forms of frivolity, the sound of fife and drum gave way to French horn and violins. Now it seems the whole country is kicking up its heels - in jigs, reels, hornpipes, cotillions and rigadoons.

In the southern states, balls often last for days. In the north, where fiddlers have become a fixture at weddings, quilting bees and sleigh rides, physicians are even blaming the dance for current high incidence of consumption among the young. Observes French Author J.P. Brissot de Warville: "Women are fond of excessive dancing; heated with this, they drink cold water, eat cold unripe fruits, drink boiling tea, go thinly clad in winter."

Dancing is not only a mania, it has become a minor industry. A recent influx of dancing masters, many of them aristocratic refugees from France, have set up shop as merchants of the minuet. The movement even has

its missionaries. Monsieur Violet, who has made himself dancing master to the Iroquois, takes his pay in beaver skins and bear hams. America's foremost dancing master, however, is a native, John Griffith, who last year (1788) published America's first book of dances. He has opened schools in New York, Connecticut, Rhode Island. Now in Boston, Griffith says he is teaching "new cotillions which have been but four months invented in Paris."

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Unfortunately, many of the new dances are so complicated that they are putmoded before they can be mastered. Some minuets, for instance, require at least three months of daily practice before they can even be walked with skill.

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Many of the most popular dances are European in origin, but they have been given a distinctly American cast. On a recent visit to Philadelphia, the perspicacious Marquis de Chastellus complained that Americans had taken a ritual of "gaiety and of love" and made it a matter of politics and marriage. By custom - and at some balls by rule - Americans are supposed to stay with the same partner all evening. Even more disturbing to the Marquis, Americans have mixed politics with prancing by changing the names of such dances as "The Royal George" and "Lady Buckley's Wim" to "The Defeat of Butte" and "Clinton's Retreat."

(from Time Magazine's special Bicentennial issue, June 1976)

Government spending gives you an idea why laws are called bills!

The hardest thing to live down is time spent in living it up.



I WALK THE ROAD AGAIN - - -

AND AGAIN

by NORMAN CAZDEN

- concluded -

From a paper prepared for presentation at the sessions of the Society for Ethnomusicology held in Toronto, Ontario on 2 December, 1973.

O'Neill gives the tune twice: "The bonny laboring boy". No text is supplied, but his index cites "The hat me father wore" and "Off to Carlow I will go" as alternative titles, once more suggesting widespread adaptation of a familiar tune to texts common in dine songsters of the time. I'Neill's other version, again without text, under the title "Sheridan of Coolcanig". This version shows a more distant relationship, notably in the cadencing of the b phrase on the higher keynote.

Phillips Barry gives a clearly related tune for "Patrick Sheehan", and in his notes he identifies the tune as "a Scoto-Irish form of 'The Lowlands of Holland'". Were we to pursue all the indications in Barry's writings for which that designation served as a shorthand reference, we would be walking the road for a long stretch indeed.

These citations bring to a close the tune resemblances I should have recognized the first time through. I add another for "The Poulshone fisherman" which, while the publication date shows it was obtainable when I was still lamenting an absence of references, I had not actually seen or known of the notation until later.

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Summing up the results of this history, I may urge as the most practical need in the field of Anglo-American folksong scholarship an attention to musical theory requisite to its tasks and to its potentials. The core problem may be stated in the form, what constitutes a tune, a tune-strain, a tune-family; correspondingly, at what degree of deviation a variant, version, seeming derivative or perhaps remote relative of a determinate tune may be deemed instead a distinct melody of probably different origin and germinal structure. In a sense, this forms the obverse of my critique, presented to the 1969 sessions of SEM in Ann Arbor, of the mechanical mode classification scheme that has preemptions, in so many fine field collections, the focus required in the much more difficult processes of musical analysis of traditional song and its flux.

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I also wish to call to the attention of younger scholars the immense potential of the public statement of error as a positive source. Once we overcome or set aside the conventional shyness and hedging typical of academia, wherein dwells that strange order of superhuman or at least nonhuman creature who is supposed never to make a mistake, we may discover that all-too-human error, and further the open confession of error, can serve as a very heartening, of course also cathartic, and positively productive method of discovering the truth, to everyone's benefit and respect, and to the greater gain of scholarship.

Admittedly it takes sobering experience to accept the benefactions to research of the ever-present and usually over-eager critic. Of course I refer here to the rare variety who comes to learn and to contribute rather than to scoff. It is often needlessly difficult to convey such positive critical procedure to some members of the community of scholars, naturally none of whom are present. The theory of linguistics, for example, teaches that any verbal statement or concept may be formulated and conveyed in any human language; or conversely, that all languages possess the competent form for making any statement or communicating any concept whatever. While this is undoubtedly so in the abstract, it must be recognized that certain types of statement may be so rare in use, or so unthinkable, within a given language environment, that in practice the requisite form is insufferably clumsy, obsolete, or so obscure in usage as to be unknown via living example and in need of being reinvented. I submit that this seems a likely explanation of why the particular language called Academic German evidently lacks a normal mode of saying "I have an error made," and must make shift instead with adaptations and qualified reformulations of such exceedingly common and fluent expressions as "My esteemed colleague has a stupid error made," or perhaps of "I have niemals an error made."

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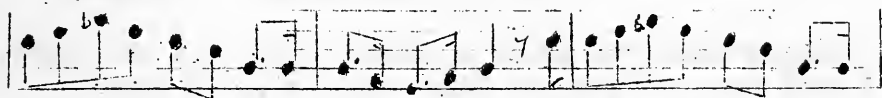
So my advice in this matter is, stick your neck out to be criticized; the returns are sure to be worth the momentary discomfort. I do not by any means urge that one invent erroneous statements as bait for the inevitably valuable criticism. No, I speak of honest error, of which there is always quite a sufficient quantity, the kind that leaves one feeling foolish and a wee bit defensive when exposed. Observe how anxiously, how solicitously, how speedily and how graciously all one's colleagues rush in to provide correction! By what other means could one obtain so efficiently a theses-paper(s) worth of applicable evidence?

But it coda, may I walk the road yet again, returning for a final look at the data presented. Were the question now to be posed, whether the tune as well as the text of the song "I walk the road again" was unique to the repertory of the traditional singer George Edwards, the evidence amply documents that it was not. But have we not learned also not to be put off by evidence hastily considered and dismissed? Will you therefore please examine the sheaf of clearly related tunes before us, and compare them once more, bearing in mind that a traditional song is not just a text, and not just a tune, but in some sense also their unity, their juncture. Is there not something special and peculiar to the George Edwards song in question, something unmistakable if not of obvious pertinence?

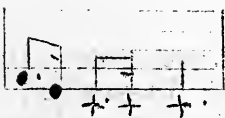
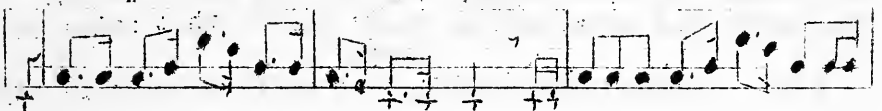
There is indeed such a unique feature. For in no other form of the tune, not even in the variants sung by George Edwards himself for two other texts, do we find a refrain. In the song "I walk the road again," following the abba sequence of phrases, the a phrase is repeated twice, to serve as a refrain, at the end of each stanza save the last, and a very curious and poignantly musical effect that refrain produces. For in a strikingly poetic sense, the refrain underlies the expressive content of the song text. It conveys by musical means the special mode of existence of the migratory, unskilled hand laborer of its era. Its contour, its circular pattern, joined to its words, repeat incessantly, if also a bit whimsidally and defiantly, the deeper experience whereby each day, perhaps, any man must be ready to hoist his "turkey" onto his back and walk the lonely, endless road yet again. Listen to the song once more, observe the expressive impact of the repetitive refrain, and you will sense what I mean. You may also hear how George Edwards himself had learned, by the time that recording was made in 1944, how to parry, put off, and hedge about any such foolish inquiries as field workers are apt to put as to the originality of traditional songs.

The song & some verses

I WALK THE ROAD AGAIN



Refrain



I am a poor unlucky chap,
 I'm very fond of rum,
 I walk the road from morn til
 I ain't shamed to bum night
 My feet being sore,
 My clothes being tore,
 But still I didn't complain,
 I got up and hoisted my turkey
 And I walked the road again

Refrain: I walked the road again, my boys, I walked
 the road again,

If the weather be fair, I combed my hair
 and I walked the road again.

From New York into Buffalo, I tramped it all the way,
 I slept in brickyards and old log barns until the
 break of day,

My feet being sore, my clothes being tore, but still
 I didn't complain,

I got up and hoisted my turkey and I walked the road
 again. ----- Refrain:

I worked in the Susquehanna Yard, we got a dollar a day,
Toiling hard to make a living, boys, I hardly think it
pays

They said they would raise our wages, if they do I won't
complain,

If they don't, I'll hoist my turkey and I'll walk the
road again. Refrain:

I worked along for about a month, then I got some cash,
I went upon a spree, me boys, money went to smash.
A devil of a cent did I have left, but yet I didn't
complain,

I got up and hoisted my turkey and I walked the road
again. Refrain:

Now I'm on the road, my boys, for a place I do not know,
Misfortune, you are dru-el, why did you serve me so?
The devil that sits upon my back, that's what makes me
sore,

If ever I strike a job again, I'll walk the road no more

If you live in the Worcester, Mass. area, you might like
to know that Cindy Green is holding classes bi-weekly,
First Baptist Church, Park & Salisbury, Sts. as well as
classes at Worcester Polytechnical Institute. Further
information from Cindy Green, 48 Queen St. Worcester,
Mass. 01610.

Ada & Jas Dzielanowska lead workshop of Polish dances
in Tampa, Florida, April 29 - May 1, 1977. For more in-
formation contact: Judith Baizan, 2503 Palm Dr. Tampa,
Fla. 33609.

Looking for a good used Bogan P.A. set? Get in touch
with Mrs. Mary Moss, 29 Mooring Lane, Dennis, Mass.

Steve Zalph presents a Festival of the Americas at The
Barnard Gym, 117 St & Broadway, NYC, Jan. 28-30. With
Jerry Helt, Western square dances; Yves Moreau, Balkan
dances. Glenn & Rev Bannerman, Big Circle & Clog Dances.

CONTRA DANCE

SHADRACK'S DELIGHT

Original dance by Tony Parkes

Couples 1,3,5, etc. active and crossed over

With the one below do si do
 Right to the corners and balance four
 Turn by right hand half around, balance four again
 Men turn by left hand, all swing partners
 Put her on the right and down the center four in line
 Turn as a couple, come back to place
 Cast off and right and left thru
 Opposite ladies chain

A few words of explanation

The do si do is once around and a little bit more to end in line of four as in Ocean Wave
 Balance in line 4 counts, let go left hands in center, turn corners by right hand halfway, reform line of four, balance again (actives facing up, inactives facing down)
 Balance 4 counts, let go right hands, men turn half around by left hand.

All swing partners on opposite side of set, ending in a line of four.

The rest of the dance should offer no problem. Oh, wait! The ladies chain is just half the figure. DON'T chain back.

Use any music you like, but please first try it to one of the many Scottish jigs. Personally we like "Waverley" played by Jimmy Shand on Parlophone GEP 889C. It has music enough for the dance without playing it twice thru.

SQUARE DANCE

DAYTON SQUARE

Music: Your favorite breakdown
Use any intro: break, and ending you wish

All promenade partner once around
Heads turn back and
Right and left thru with the couple you find (1 - 4
Same ladies chain (don't return) 3 - 2)
Same two couples pass thru
On to the next and circle four once around
Gents swing their left hand lady
Allemande left and
Promenade the one you swung

Repeat once more for the heads. Then twice for sides.

I call this the Dayton Square because I first called it
in Dayton, Ohio, 1964.

If you live in the Philadelphia, Pa. area perhaps you
would like to attend an all-day contra and traditional
square workshop led by Ralph Page, Saturday, February
12th. Contact: Michael Protenic, Jr. 152 " Carpenter
Lane, Philadelphia, Pa. 19119.

The Kosciuszko Foundation of New York City is pleased
to announce a new summer program in Poland, the POLISH
FOLK DANCE WORKSHOP, providing a month of intensive
classes in Polish national and regional dances in con-
junction with study of their cultural background. The
course features the dances and folk culture of the
Slask and Rzeszow regions of southern Poland. For bro-
chure and applications contact: Summer Sessions, The
Kosciuszko Foundation, 15 E. 65th St. NYC 10021

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by Ralph Page

The Country Dance Book - \$5.50
by Beth Tolman & Ralph Page, reissue of 1937 original

Modern Contras - \$3.00
by Herbie Gaudreau

A Choice Selection Of American Country Dances of The
Revolutionary Era - \$3.00
by Keller & Sweet

Swing Below - \$1.50
by Ed Moody

The Ralph Page Book Of Contra Dances - \$1.50
by Ralph Page - 22 dances plus music

Square Dances From A Yankee Caller's Clipboard - \$5.00
by Louise Winston & Rod Linnell

A Collection of German & Austrian Dances - \$1.50
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SPRING WEEKEND

MAY 6-8 1977

THE INN AT EAST HILL FARM, TROY N.H.

FOLK DANCE
With

GERMAIN & LOUISE HEBERT - French Dance

DAVID HENRY - Greek & Balkan Dances

CONNY TAYLOR - International Dances

RALPH PAGE - American Traditional Contrasts & Lancers

\$53.00 per person

Folk dance weekend starts with supper, Friday May 6th closes with the noon meal Sunday, May 8th, 1977. Please send \$5.00 per person advance registration to assure you space. Part-time guests accommodated & cost prorated

Cost includes all meals, snacks, parties and classes as well as the facilities of The Inn, including swimming pools; indoor pool is heated.

Write for particulars from Ralph Page
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FOLKLORE IN AMERICA

An intensive three-week summer seminar at Blandy Farm, Va. June 6 - June 27, 1977. The University of Virginia School of Continuing Education in cooperation with THE NATIONAL FOLK FESTIVAL ASSOCIATION. offers the cousee covering the various aspects of traditional folklore covering the United States. 6 hours of lecture/discussion periods each weekday with informal discussion and films or music in the evenings. Weekends will be taken up with field trips to area sites of folkloris interest.

Additional information from Prof. Charles L. Perdue, Jr. Room 115, Wilson Hall, University of Virginia, Charlottesville, Va. 22903. Tuition for full course \$330.00.

Country dancing is gaining in Maine. Write to the Maine Country Dance Orchestra, Mt. Vernon, Me. 04352, requesting a folder telling of dates and places where country dances may be enjoyed to live music.

Get out your dancing shoes and enjoy an evening of New England Squares & Contras with Tod Whittmore calling to live music by The Cambridge Contra Orchestra: Peter Barnes, Allan Chertok, Joyce Desmarais, Cal Howard, Jack O'Connor and Vince O'Donnell. Date? Saturday, March 5th, 1977. Sponsored by NEFFA & CIS. Cost? Non-members \$2.00; members \$1.75. Place? Brimmer-May School Gym, Middlesex Road, Chestnut Hill, Mass. You are assured a good time.

WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs Convention Programs. Don't throw them away. Send them to me. I collect them as part of a research project. ALSO, any old-time dance music for violin or full orchestration. Dance music only, please. Send to:

Ralph Page
117 Washington St.
Keene, N.H. 03431

Cenny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD CENTER. For more complete information, call him at VO 2 - 7144

DO YOUR FRIEND A FAVOR! Send him/her a subscription to NORTHERN JUNKET. Only \$4.50 for 10 issues in U.S. Canada and U.S. Possessions. \$5.00 foreign. A Dance Magazine That Is Different!

The Canadian Folk Dance Record Service carries a full line of "DANCE ISRAEL" LP. Also Bert Everett's book - TRADITIONAL CANADIAN DANCES. Write for listings.

185 Spadina Ave. Toronto 2B, Ontario, Canada

THOUGHTS FOR CONSIDERATION



by CHARLIE BALDWIN

Although on one hand, I am happy as a lark to see so many square dance leaders from all over the country gathered here for Legacy. On the other hand, as I stand here to expound a message to provoke your thinking, I am scared to death. Never in my experience have I had the privilege of talking to such a large and highly respected group of square dance leaders. Truly, I stand in awe of the tremendous amount of talent and leadership you represent.

While preparing to talk to you, I asked myself, what do I have in common with you folks? What in my square dance experience would interest you and what have I to offer that might help in your discussions - when we break up into Buzz Groups? Keep in mind: I am not a nationally known, traveling caller. I'm not a recording artist. I'm not nationally anything. I come from a six state area that is 3,311 square miles smaller than the state of Oklahoma. We do, however, have a population of over 12 million, as compared to about 3 million in Oklahoma.

After considerable agonizing, it finally came to me that we all have something in common. One thing at least that drew us all together - we are all square dancers. After coming to that momentous decision, it remained difficult to determine what to talk about. What should the subject matter be? Well, if the common denom

inator is square dancing, it seems reasonable our aims, purposes, and problems should be somewhat similar. Consequently, what you are going to hear is a bit of my philosophy and the question I am constantly asking both of myself and of other leaders.



We are involved in a growing program in a changing world. The fundamental questions of philosophy will be facing us throughout our entire association while we search for more complete answers. We are seldom satisfied with earlier answers and our quest is continuous.



If Legacy is to achieve success, we need to really believe in something, and have a sense of direction. Any program whose leaders do not have some strong convictions is likely to be more than slightly imperfect. Granted, perfection is practically unattainable, but it should be our goal. A program that does not have a sense of values, and thus a sense of direction, will never attain greatness, or become attractive to the masses. A willingness to face facts, and a devotion to convictions and directions are essential as we move into an uncertain future. Ignorance and a lack of a sense of responsibility are forms of weakness, and are a poor excuse for being inadequate. I would hope that within the next thirty-six hours, Legacy would agree to at least one direction that we can all agree on and be devoted to.

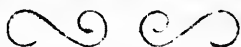


The attitude that leaders take toward change is one of the most revealing things about them. There are the "stand patters", who resist change and shrink from anything that is new. They seem to believe that nothing should ever be done for the first time. Yet this attitude, if universally adopted, obviously would lead to a

program incapable of being attractive to the modern person. At the extreme opposite are the "root and branch people", who want to get rid of everything that is old. They are the revolutionaries who would destroy the traditional. Between the stand-patters and the revolutionaries are those who seek to retain old values and the good of the past, while displaying a readiness to use new ideas. They want a dynamic integration of the past and the present. They realize that the present has grown out of the past and they want the future to grow out of the present by a process of intelligent change.



Changes are occurring in square dancing which reach down to the very foundation of our whole existence. In the past, we could expect to thrive under relatively fixed conditions; the time span of significant changes was considerably longer yesterday than we experience today. Now, changes are taking place within a fraction of the time heretofore and this situation creates unprecedented problems in our whole square dance structure.



In spite of the amazing growth of square dance interest, many thoughtful leaders are disturbed and anxious. They are concerned over a situation where organizations and individuals fail to come to grips with the pressing problems that, if ignored, could destroy decades of growth. Shrug it off if you will, but there is a great uneasiness existing today because we are not facing facts, and are not living up to our moral capacity to change directions. We have been living half a life. We have been developing our appetites but we have been starving our purposes.

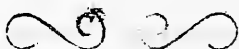


American square dancing is in danger because many of our inherited values and philosophies concerning the dance are being challenged in a typical 20th century

manner. We live in an ever-changing world, and I'm sure none of us are so naive as to think the square dance won't change. Of course it will change, and with each new generation who participate. What eventually becomes of square dancing depends in large part on whether we have the intelligence, the sense of responsibility, and the determination to construct a set of values which the majority and will accept. It COULD all start here at Legacy.



Square dance idealists stress the organic unity of the square dance process. Whole and parts cannot be separated. Exceptions cannot be made, to the exclusion of other equally important aspects. Judgements made today have got to be considered in the light of the whole, and have a bearing on the future. Temporary expedients are not the answer. If it is right today, then by the same token, it must bear the scrutiny of tomorrow and have value. If Legacy comes to any decisions, I would hope the foregoing would be kept in mind. Constant changing of the rules hinders progress, especially if the whole is not considered.

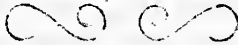


Fortunately or unfortunately, depending on which side of my mouth I'm talking out of at the moment, my association with the square dance has covered a span of from eastern or traditional style to western, to our present-day style of all American square dancing. Having been indoctrinated with the early style, later changing, as the transitions took place in New England, I find myself constantly asking and questioning our course. For instance - -

The nature and character of a thing is determined not so much by its beginning as by its end. In the beginning, a square dancer is nurtured and kept in a most relaxed and friendly environment. This is generally

true throughout all of the beginners class period. Then the dancer moves into the club program. The new environment may very well be friendly, but what has happened to the relaxations experienced in class? To go a step further, when should the learning process end and the cliché "Square Dancing is Fun" become a reality?

What do we mean - you cannot ignore progress. Is it progress developing a program that the ultimate is a Survival of the Fittest? Is it progress when scanning a floor of dancers the majority are seven year dancers? Is it progress when the outsider considers us a closed society? Are we putting too much stress on experimentation? In arriving at conclusions, we must keep in mind that square dancing is supposedly recreation.



How do we give the non-dancer and dancer the impression of unity of purpose? Are we being objective to the extent that our present program will hold the majority of those presently dancing and create an image attractive enough to increase our legions?

I trust the foregoing will not give the impression that I am a purveyor of gloom and despair. On the contrary, I am optimistic about the future of square dancing. However, if longevity is to be realized, we must be realistic and recognize our shortcomings. Not only recognize them, but be alert and do something to "keep the train on the track".

This gathering of Legacy is a dream of more than two years. It is my fervent hope that the search for co-ordination and directions for the future starts here at Legacy. I trust you are as pleased as I to be a part of such a notable gathering. Thank you.

(an address given at Legacy, May, 1973)

WORD FROM

KIRBY TODD



"Cathy Duewer and her parents invited Trudy Meyers and me to attend a traditional dance last Saturday night at Waverley, a village south of Springfield..It was an evening so packed with fun, dance, and relaxation that it bears comment.

"The American Legion hall was filled with a crowd of all ages. Never once was there a riprimand to the children who danced with themselves or incorporated with the adults. Without fanfare, the lights went out as the live orchestra started to play a two-step, quickly followed by another one. Then there was a waltz, and our ears could not believe the strains of "Cattle Call".

The lights came on bright for one square dance hoe down (no singing calls the entire evening). The figures were traditional visiting couple with many docey-do breaks thrown in. It differed from the western docey-do in that in a circle of four the corner girl was rolled across and seized by the right hand to begin the figure.

There were 8 sets on the floor when the evening began, and 8 sets when we left after $2\frac{1}{2}$ hours of dancing. For years, this hall has been filled every 2 weeks. A courteous Dancing Master moves down the floor during the formation of the sets to see that all are complete. The dance is so traditional that there is a complete absence of announcements over the microphone, or the yacking of callers making small talk.

"Along with the two-steps, there were polkas, schotisches and an occasional waltz. It was interesting to observe the young people take advantage of the darkness to try out the steps and teach themselves to dance. The main emphasis was rhythm, and never more evident than when a guest caller called so off beat that displeasure was openly evident in the crowd.

"There was such a casual lack of organization and of pressure that it was a blissful evening of music, dance, and laughter."

Thanks, Kirby. We like to have news of traditional dances being done anywhere in the U.S. R.P.

NEWS RELEASE: A new booklet, perhaps the first on this subject, has been published by American Squaredance Magazine, entitled "Wheeling and Dealing with Nursing Home Residents".

The booklet was written by Mary Jenkins of Minerva, N.Y. and describes ways to set up a program of square dancing on a very simplified scale for those in wheelchairs. It is based on actual programs of this type that Mrs. Jenkins is presenting in New York state nursing homes.

Dedicated to Activity Directors and volunteers interested in "bringing happiness to others", the booklet sells for \$2.00 from ASD, Box 788, Sandusky, Ohio, 44870. Profits of the publication will be donated to St. Johns Children's Home in Carrollton, Oh.

Congress does some strange things - it puts a high tax on liquor and then raises other taxes that drive people to drink.

The fact that a man dies does not prove that he has lived.

THANKS TO:

Moritz Farbstein - cookbook & festival items
 M&M Brownlow Thompson - Old Grandad
 Sol Gordon - cigars
 Ada Dziewanoska - Polish stamps
 Roger Knox - Folksong background
 "Duke" Miller - cigars
 M&M Paul Kanaly - Home-made jam
 George Hodgeson - LP male chorus songs
 M&M Joe Hritz - folklore items
 M&M Dan Foley - Johnny Walker
 Mae Fraley - books and traditional dances
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 Kim Horne - book "Craft Ideas"
 Yves Moreau - "La Danse Traditionelle au
 Quebec"
 Walter Inwold - photograph
 M&M Arthur Selvi - necktie & books
 M&M John Clark - Square dance material
 M&M Bev Wilder - Christmas greens
 Cecile Ratney - calendar
 Raphael Spring - almonds
 Libertad Fajardo - Philippine cigars
 Ted Sannella - "receipt" book
 Don Armstrong - Tullamore dew
 M&M Cy Levine - cigars

Married: Helen Pomerance & Herman Johnson, Nov. 2

Died: Oct. 11, "Tato" Bodnar

Nov. 5, Kenneth Crook

Jan. 8, Ed Moody

By the time a man realizes that maybe his father was right, he usually has a son who thinks he's wrong.

The older a person is, the noisier the youngsters are.

If you can't see the bright side, polish the dull side.

TOO GOOD TO KEEP!

As Editor, I am taking the privilege of promoting some controversial topics and hope that I get a few bruises in the process.



The fact that Canadians, as a whole, are conservative in most things, is a proven fact. Our speech, mannerisms, the things we do, and even the way we market our products, bears this out.

I am sure that we carry this conventionality into our Square Dancing, too. Of course, there has always been, and hopefully, always will be, those who want to improve the product; but let's keep Square Dancing understandable. Weave the Ring with Pattycakes is a call I haven't heard yet, and I hope I never do. Of course, if the gents were to do a "U" Turn Back, they could end up getting a pat on the back from the ladies. How do you like doing Swing Through while trying to guess which hand to hold up and which one to hold down?

There are some calls coming into Square Dancing which sound neither Canadian nor like Square Dancing. I am talking about Ah So! Ping Pong, Wahoo, Atsa Nice and so on.

Perhaps it is thought that something like this helps keep the old think tank working. Track One, Two, Three and Four sound like somebody advertising razor blades rather than square dance calls. How much would you care to pay a caller if he dropped the needle onto some far out record and began with "Bow to your partner, your corner Salute, Ah S8! Wahoo, Yippee, Ping Pong, Circulate, Load the Boat, Ricky Tick, Atsa Nice"? In my estimation, Atsa Ho-rrible!

Our traditional-type callers must cringe at the thought of having to teach these calls. Bob Jaffray, Ennismore, Canada, in "Around The Squares", Dec. 1976.

ITS FUN

TO HUNT



The following items are from the pages of The Cheshire Republican, a newspaper published in Keene, N.H. for 85 years, until 1914. We find these old-time dance items of interest.

10/6/41 - The Salem Advertiser says the patriotism of the Whigs "could dance a jig on the point of a cambric needle, and swing six without falling off".

4/20/59 - A dancing master was taken up at Natchez lately for robbing a new boarder. He said he commenced by cheating a printer, and after that everything rascally came easy to him.

1/12/67 - Festivities: There will be an assembly at Ira Gustine's Hotel in Swanzey Factory, on Thursday evening January 17th. Tickets for dancing .75¢. Supper \$1 per couple.

1/16/69 - The John Sedgewick Encampment of the G.A.R. give a grand ball at Cheshire Hall this (Friday) evening. Music by the Keene Quadrille Band. Tickets to ball \$1.50. Dancing to commence at 8 o'clock. Supper at the Cheshire House. All who go will doubtless enjoy a good time.

2/13/69 The "Old Liners" of Swanzey held their annual festival on Friday last. They departed from their usual custom this year so far as to form a grand sleigh ride and bring their sons and daughters up to the American House in Keene where they had a nice supper and dance, joined by some of their friends here. "The Old Line" is one of the peculiar institutions that nobody wishes to

abolish, founded on the old-fashioned custom of sociality between families and neighborhoods, and the rendering of assistance to one another, in case of illness.

2/27/69 Swanzey:- There will be a masquerade ball at the Town Hall, Wednesday eve, March 3d, with a general invitation extended. Tickets for dancing \$1.50.

Marlboro:- There will be a "March Meeting Ball" at Thatcher's Hall, on Tuesday evening, March 9, to which the public are invited. Tickets to hall \$2. To supper \$1 per couple.

Advertisement:- Dancing! The Dancing School in Westmoreland, will close on Tuesday Eve, March 2, 1869. All are invited. Music, Cheshire County Band, 4 pieces, W.W. Ball, Teacher. Hours of dancing from 7 till 3 o'clock. Tickets to hall \$1.00

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2/8/70 - A grand Fire Department Ball will be given on the 22d of February, under the auspices of the Neptune and Niagara Engine and the Hook and Ladder Companies. It will be at Cheshire Hall. Music, Gates' full band of Fitchburg. The public are invited.

West Swanzey:- The ladies of the Universalist Society give their annual Entertainment next Thursday evening in Stratton's Mill. There are to be Dramatic Plays, Singing and Tableaux and afterward dancing.

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Walpole:- The young people at Mr. Banjamen E. Webster's were agreeably surprised last Tuesday eve by some forty couples from the village and Hill. The "Hotel" was soon in order, and after some little delay dancing commenced which held out until the small hours of morn. A bountiful supper was provided by Mrs. Webster, who it seems knows well how to play the part of Hostess. The party

passed off most pleasantly, and was a perfect success. The surprise was complete especially to the younger portion of Mr. W's family.

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2/26/70 - The Massasoit Shooting Club invited their friends and acquaintances to a social gathering at the American House on Thursday evening. The party met early in the evening, numbering about forty-two couples and a more select and congenial company have rarely met in Keene. All seemed to enjoy themselves. The entertainments of the evening were social games, chit-chat, promenades, shooting and dancing, and not the least was the excellent supper served up by "Mine host", Mr. F.A. Gilson. The hall was tastefully decorated and good music furnished by the Keene Quadrille Band.

The festival and dance held in Surry on the evening of the 16th inst. proved very pleasant and satisfactory to all who attended. Pecuniarily the affair was a success, the net proceeds being \$164.

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3/18/71 - A social party and dance, tendered to J.R. Colby, the popular leader of "Colby's Band" by the Keene Fire Department, will come off at the Town Hall in Keene on Friday evening of next week. The public are invited. A good time is certain, and a large attendance is expected.

4/1/71 - Winchester: The last dance of the season under the auspices of Mr. W.W. Ball, with his excellent band, is to be held at the new Town Hall next Wednesday evening.

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2/10/72 Local Affairs:- Grand Army Ball - - John Sedgewick Encampment, Post No. 4, G.A.R. will give their fourth annual ball at Cheshire Hall on the evening of Washington's birthday, Feb. 22. The Post has recently been reorganized, and the members will undoubtedly pro-

vide a first-class entertainment on this occasion. The Keene Quadrille Band will furnish music.

12/14/72 Local Affairs:- The second annual masquerade will take place in Cheshire Hall on the evening of Friday, next week, Dec. 20. Subscribers can now obtain their tickets. The public will be admitted to the gallery at 50 cents.

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14/73 Local Affairs:- The next assembly at Cheshire Hall, will be postponed until Friday evening, January 10th on account of the illness of Mrs. Sherman.

1/11/73 Marlow:- The ladies of the Universalist Society hold their festival next Wednesday evening Jan. 16, at F.W. Baker's Hall. Useful and Fancy articles and refreshments will be sold, and the festival will conclude with dancing.

3/29/73 Local Affairs:- Beaver Brook Lodge celebrated its 22d anniversary by a supper and dance at Colony's Hall, on the evening of the 19th. About one hundred couples present enjoyed an excellent entertainment. The supper was furnished by O.A. Pike and the music by the Peterboro Quadrille Band.

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12/6/73 Hinsdale:- A very civil dance came off the night before Thanksgiving in American Hall. Thirty-two couples took supper at Thayers and everything passed off in good order.

3/14/74 Winchester:- The last evening of the dancing assemblies at Winchester, will be on Thursday evening, March 19th.

3/16/78 Fitzwilliam:- Cheshire Co. Quadrille Band furnished music for a dance at the Town Hall in the even-

ing. Owing to the unfavorable weather, but a small party was in attendance.

3/23/78 Troy:- The Grand ball by the citizens on Tuesday eve 19th inst. was a success for this place. Thirty six couples were present, 8 couples from Winchendon. and we owe them many thanks. Everything passed off quietly, and all say they had a splendid time. We hope next season to see them all together again with others from our adjoining towns who failed to put in an appearance this time, and we are all confident that all who have or may come to our good times here, when Curtis & White's Orchestra is present, cannot fail to enjoy all there is in dancing.

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Marlboro:- A number from this place attended the Universalist levee and ball at Keene, Thursday night last. All were pleased with it.

8/17/78 Fitzwilliam:- The ladies connected with the Orthodox society held a levee Wednesday evening, which netted them about seventy-five dollars.

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1/14/81 General News items:- At a ball at Schwarzenberg, Saxony, a young man entered, having what appeared to be a cigar in his mouth. He went to a chandelier, as if to light it, when a terrible explosion ensued. The lights were extinguished, the walls partly gave way, some of the dancers were covered with blood, and the young man was blown to pieces. He had killed himself by means of a dynamite cartridge.

4/16/81 General items:- At a dance at Pelham, Mass. Monday night, a man named Briggs shot another named Stetson three times in the head, killing him instantly. Briggs gave himself up.

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2/3/83 N.H. Matters:- The annual concert and ball of the Laconia fire department last week Thursday evening, was a grand success. Baldwin's Cadet band of Boston, furnished music for the occasion.

3/1/84 N.H. Matters:- A masquerade ball for the benefit of the Peterborough quadrille band on the 22d was largely attended. Ex-mayor Cummings of Somerville, Mass. was awarded the prize for the best costume.

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3/8/84 N.H. Matters:- Mrs. Seldon Willey of Haverhill, is 80 years old and danced at the dedication of Haverhill's Town house at the center 35 years ago. She was present at the dedication of the new Town hall at North Haverhill a few days ago and danced several figures.

1/28/82 Advertisement:- Prof. W.W. Ball's Dancing Class will commence another half term of six evenings, at Liberty Hall, Saturday Evening, January 28. Single Tickets for course \$1 or \$2 per couple. Single tickets per evening, 25¢ or 50¢ per couple. The course will be properly conducted. Hours from 7 till 10 o'clock. Mr. Ball will meet those wishing to learn Waltz, Schottische, Polka, and Figures, at 6 o'clock, on first three evenings of assemblies. 50¢ each extra. Music - Violin and Piano. W.W. Ball, Teacher and Prompter.

FolkThings announces its Folk Dance Cruise to the Caribbean March 14-21, 1977, with Yves Moreau, Balkan & Canadian Dances and David Henry, Greek & International Dances. More information by writing David Henry 26 Second Ave. New York, N.Y. 10003. Ask for the brochure telling about other activities of FolkThings.

If you like traditional Irish music be sure to write to SHANACHIE RECORDS 1375 Crosby Ave. Bronx, N.Y. 10461 & receive their latest newsletter. You'll love it!

NEW ENGLAND

WINTERS



It's easy to predict a tough New England Winter. They're all rugged. Some worse than others. Several Old Settlers have examined all the signs of Nature, weighed all portents and have come up with this verdict - - The coming Winter is going to be a mean one.

They don't come right out with all the harrowing details, like "There'll be 15 major snowstorms", and so many nights of way below zero cold. They're cagey. They prophesy in very general terms.

The crops of nuts and acorns are big medicine to the weather prophets. If the nut harvest is extra big, that means a severe Winter, by their reasoning.

Squirrels are eating bushels of acorns on many a country roadside and storing away a lot more for future needs. These nourishing seeds are in such flush supply that pedestrians find walking hazardous on some roads. They're apt to lose their footing by stepping on rolling acorns.

The nutty conclusions of the weather wiseacres are based on the theory that Nature tempers the wind to the shorn lamb. It gives wild life a chance to lay in plenty of food now, against the time when everything outdoors is buried hip-deep in snow.

Then there are the seers who evolve their forecasts from the appearance of the wooly bears. These folks haven't been heard from yet, but it's safe to say that the large, hairy, black and brown caterpillars, will indicate a similar dismal Winter. If the black fur

on these critters is extra heavy, look out for big Winter storms.

Another school of crystal-ball gazers takes the view that extremes of weather follow each other. After such a cool Summer this theory would point to a rather warm Winter. Take your choice.

Of course, any amateur weather forecaster would be crazy to predict a mild Winter for this region. It just doesn't often happen. New Englanders are, or should be, reconciled to the worst kind of Nature's didges in the months ahead.

But Winter's hardships have their compensations. For the young skiers and skaters it's the magic time of year. It gives the little folks a chance to try out their Christmas sleds - if there's a safe hill in the neighborhood.

It may be a trying time for the motorist, especially if he has neglected to put anti-freeze in his radiator and change to snow tires, but the real blizzards are usually few and far between.

Heavy snow means work for the jobless in clearing streets. Incidentally, it may signal a slight rise in the tax rate to pay for the added expense of snow removal.

New England Winter has a lot to its credit. This is the sort of climate that has produced great statesmen (some small politicians too) authors, poets, philosophers and scientists. In fact it's still doing it. The ice cold and heavy snow call for active minds and bodies, if humans are to overcome the difficulties of Winter work and travel. Under Winter's harsh regime fortitude becomes second nature. Fast moving is essential if you're going to survive in zero cold.

A New England Winter is no time to dawdle on the

way to work, looking for Mayflowers; it requires hustle. That's what makes it so good for those fortunate to live here. So, welcome whatever Winter brings and be thankful it's no worse!

WINTER FOLKLORE



January blossoms fill no man's cellar.
When New Year's day falls on Tuesday, a stormie winter
doth ensue, with a wet summer, an indifferent harvest,
and many severe storms, much sickness, and divers mis-
fortunes on land and sea.

The Welshman fears a fair February.
If February gives much snow
A fine summer it doth forshow.

If November is pleasant, the following March is pleasant.
A dry March never begs its bread.
A wet March makes a sad harvest.
So many mists in March you see,
So many frosts in May will be.
A fair day in March does not make the birds merry.

Cats wash their faces before a thaw, and sit with
their backs to a fire before a snow.
If it snows on the first Sunday in the month, there
will be only one pleasant Sunday during the month.
A peck of March dust is worth a king's ransom.
If March comes roaring in like a lion, it will go meek-
ly out like a lamb, and vice versa.

WHAT THEY SAY IN NEW HAMPSHIRE



Slow as molasses in January.
 You can't get blood out of a turnip.
 The devil finds mischief for idle hands.
 You can catch more flies with honey than you can with
 vinegar.

Haste makes waste. A miss is as good as a mile.
 Sticks and bones will break my bones, but words will ne
 ver hurt me.
 It's better to be a big fish in a small pond than to be
 a little fish in the ocean..

There's more'n one way to skin a cat.
 Necessity is the mother of invention.
 One rotten apple can spoil a barrel.
 The squeaky wheel gets the grease.

You can't change a leopard's spots.
 You've got to creep before you can walk.
 A closed mouth catches no flies.
 A rolling stone gathers no moss.

Children and drunken men speak the truth.
 Politics make strange bedfellows.
 Don't judge the book by the cover.
 One good turn deserves another.
 Time and tide wait for no man.

Familiarity breeds contempt. Two heads are better than
 none - even if one of 'em don't know nuthin. Might as
 well be killed for a sheep as a lamb. Happy as a wood
 chuck in a field of clover. Knee-high to a grasshopper.

LAWS TO

LIVE BY



A few years ago we printed these so-called "Murphy's Laws" and have had scores of requests to do so again - so here they are.

MURPHY'S LAW: Nothing is as easy as it looks. It will take longer than you think. If anything can go wrong - it will.

GUMPERSON'S LAW: The contradictory of a welcome probability will assert itself whenever such an eventuality is likely to be most frustrating or the outcome of a given desired probability will be inverse to the degree of desirability.

RUDIN'S LAW: In a crisis that forces a choice to be made among alternative courses of action, most people will choose the worst one possible.

CRANE'S LAW: There is no such thing as a free lunch.

KELLY'S LAW: An executive will always return to work from lunch early if no one takes him.

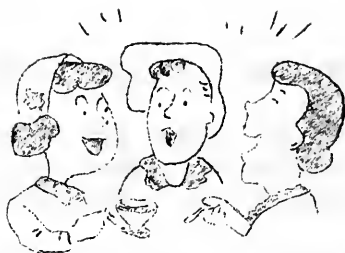
SHANAHAN'S LAW: The length of a meeting rises with the square of the number of people present.

WEILER'S LAW: Nothing is impossible for the man who doesn't have to do it himself.

CHISHOLM'S LAW: Any time things appear to be going better, you have overlooked something.

Remember

When?



Remember when: Youngsters were helping to bottle the home-made root beer and birch beer, bringing home a block of ice in your "express wagon", beating the rugs, turning the crank on the ice cream freezer - and getting to lick the paddle?

Remember taffy pulls, women using burnt matchsticks for eyebrow pencils, saving up the summer cornsilk for making cigarets, and the old-time beach attire for women, (with stockings) and men (with shirts)? And you have a good memory of yesteryears big bands if you recall Xavier Cugat playing in the violin section of Phil Harris' Orchestra!

When did you last hear anyone called a "masher" (male flirt), "Drummer" (traveling salesman), a "parlor snake (wolf), or a "drugstore cowboy"?

Do you remember reading "Ballyhoo", "College Humor" "Judge" and the original "Radio Guide"? Derby hats, or Beanies topped with propellers. Playing "Pin the Tail on the Donkey"? Silk socks for men, steam calliopes - bellows for fireplaces, sparklers to light gas stoves and hobble skirts?

Or carving animals out of soap, playing musical spoons saving cigar bands, spinning tops and playing "shinny"

Really, it wasn't so very long ago!

UNLIKELY THINGS YOU KEEP HEARING ABOUT

Having stars in your eyes; beating around the bush; pulling up stakes. Or, the truth will out, he's playing possum, she's the apple of my eye.

Lending an ear, strutting your stuff, coughing up the money, dropping a hint and turning turtle.

Running the gauntlet, being under a cloud, lending an ear or a hand, bending someone's ear, singing up a storm and hitting the bottle.

Remember people saying: I pay cash for everything. Why should I go on a diet - I'm not sick. Here's a penny - go buy some candy!

Folklore: Men who become prematurely gray are usually good natured; a light-haired man is usually conceited very dark hair is a sign of loyalty, and the best husbands are found among men with fine brown hair.

Years ago, rosemary was thought to improve the memory. It was also used as an early kind of tranquilizer; mixed with water it was taken to quiet the nerves. When there was sickness in the home, raw onions cut in slices and placed on plates in the sick room, kitchen and dining room were supposed to draw the germs from the air and prevent the spread of illness. And it was believed unlucky to lay one's knife and fork down crosswise!

We've always remembered this New Hampshire weather saying:

"Sun sets Friday clear as a bell;
Rain on Monday sure as hell".

Forgotten sounds: The scissor grinder's bell, the fish peddler's horn, the little German bands and the "old clothes" buyer's chant.

SOUPS ON



Once upon a time, and not so very long ago either, when every kitchen, whether in a country farmhouse or in the basement of an aristocratic mansion, had its soup kettle simmering all day on the back burner of the stove, slowly reducing its contents into fragrant cauldrons of body-warming, soul-satisfying soup. Like as not a hearty beef stew! It was better warmed up the next day!

There was a time too, when a soup tureen, some of them rare works of art, was an essential part of every bride's dowry since no respectable household would countenance a winter's meal that didn't begin with a delicious home-made soup lovingly ladled from the favorite tureen.

Now, in the bitter winter of '77, when the shutter rattles and bone-chilling winds howl across a wasteland of snow, is the perfect time for a bowl of hearty, satisfying hot soup.

OLD-FASHIONED BEEF STEW

2 lbs beef chuck, cubed	6 cups water
3 tblsp all-purpose flour	6 small white onions (peel)
3 tblsp shortening	2 cups dices, pelled yellow turnip
Salt	
$\frac{1}{2}$ tsp pepper	6 carrots, peeled & cut into to chunks
4 medium potatoes, peeled & cut into quarters	

Dredge meat with flour and brown on all sides in shortening in kettle. Add 2 teaspoons salt, pepper, and water. Bring to boil; simmer, covered, for $1\frac{1}{2}$ hrs or until the meat is almost tender. Add remaining ingredients. Simmer 45 minutes. Season with salt to taste. Serves 6.

PORTUGUESE FISH CHOWDER

$\frac{1}{2}$ cup salt pork cubes	$\frac{1}{2}$ teaspoon saffron
1 cup chopped onion	1 tablespoon vinegar
3 cups diced potatoes	2 pounds lean fish (haddock,
1 teaspoon salt	whiting or flounder) cut
$\frac{1}{4}$ teaspoon pepper	in chunks

In deep, heavy kettle, try out pork cubes slowly, turning occasionally, until only crisp pork bits remain. Remove these to use later. In the hot fat, fry onion slowly until soft and golden. Add 6 cups cold water, potatoes, seasonings and vinegar. Boil until potatoes are half done. Add fish. Continue cooking gently until fish is tender. Add browned bits of pork. Serves 6.

SOUPE AUX POIS

Place in kettle 1 cup of dried split peas; $1\frac{1}{2}$ qts cold water. Soak overnight. One ham bone, or small shank end of ham; 1 large onion, minced; 3 stalks celery chopped fine. Bring slowly to a boil. Cover and simmer 4 to 5 hours until peas are tender and liquid partly cooked down. Skim off fat. Season to taste with salt and pepper. This is the way it was done on the farm.

Many of us like dumplings with our beef stew. Here's a good recipe:

1 pint flour; 2 tsp. baking powder, pinch of salt, cold water enough to mix up a stiff dough (don't add too much). Drop by spoonfuls into stew. Leave uncovered & cook 10 minutes on each side.

OYSTER STEW

1 quart oysters	$\frac{1}{2}$ tablespoon salt
$\frac{1}{4}$ cup butter	$\frac{1}{8}$ teaspoon pepper
4 cups scalded milk	

Clean oysters by placing in a calander and pouring over

them $3/4$ cup cold water. Carefully pick over oysters, reserve liquor, and heat it to boiling point; strain thru double cheesecloth, add oysters, and cook until oysters are plump and edges begin to curl. Remove oysters with skimmer and place in a bowl with butter, salt, and pepper. Strain oyster liquid a second time. Return oysters and seasonings to kettle, add strained oyster liquid & scalded milk. Serve with oyster crackers.

MULLIGAN STEW

((Very old, handed down for generations))

Onion, carrot, celery, and turnip, $\frac{1}{2}$ cup each diced; 4 potatoes cut in quarters. Add to $1/8$ pound salt pork - 2 pounds venison, beef, or lamb, cut in small pieces & cooked 1 hour in 1 pint of water, 1 teaspoon salt and a few grains of pepper. Cook all together 1 hour. Serve with dumplings.

How much better the world would be if people would let opportunity do all the knocking.
It's nice to have four years between elections. It takes people that long to regain their faith.

Sign at a dice table: "Shake well before losing".

Sign on entering Dammit, Ohio: "Dammit, slow down".

Everybody should have a few bad habits so his friends won't think he's up to something far worse.
A sweater is a garment a child must wear when his mother feels chilly.

A nickel goes a long, long way,
I'll tell you the reason why.
Today it takes a long time
To find something it will buy.

Wife Savers



Chill hands thoroughly before handling fish to prevent odor from sticking to them

A few cloves in the linen closet will keep white sheets and tablecloths from yllowing.

For a new taste in meatloaf, top it with warm sour cream before serving.

For a quick ham glaze, add brown sugar to pineapple juice and mustard.

Use a grinder when next making lemonade. Put the whole lemon through and get far greater strength.

A warm iron pressed against cellophane tape will remove it from wall without damaging paint.

A dab of vinegar on an insect bite will remove the itching real fast.

To clean combs and brushes easily, soak them in a pan of sudsy water to which a tablespoon of baking powder has been added.

Keep sheets of waxed paper between your phonograph records to prevent scratching.

Next time, toss cooked egg noodles with butter and finely chopped parsley into your stew for a real treat.

For an interesting and healthful fruit drink, blend a banana into cranapple juice. It's delicious.

Instead of chopping eggs for egg salad, try grating them on a fine grater. Comes out much smoother when mixed with dressing.

A considerate husband is one who holds the door for his wife when she takes out the garbage.

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If you'd like an evening of relaxed, pleasant square dancing you should attend the 9th annual class level, Sing - A - Long of the Old Towne Squares, at the Port Recreation Center, Rt. 113, Storey Ave. Newburyport, Mass. Sunday, February 6th, 8 p.m. with DICK LEGER and JOE CASEY calling.

A Ritual Dance Weekend will be presented by the Country Dance & Song Society at Hudson Guild Farm, near Netcong New Jersey, February - Friday supper to February 13 Sunday afternoon

AMERICAN COUNTRY DANCE, Ralph Sweet, caller, Feb. 19 & March 19, 1977. Live music by "The Fifer's Delight" at Powder Mill Barn, 32 S. Maple St. Hazardsville, Conn. A good time is guaranteed. Also: 2nd Sundays, Contra Dance Workshops.

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